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Faculty Recital - Chi Yong Yun

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Andrews University

Department of Music

PRESENTS

Chi Yong Yun, piano

Saturday, September 24, 2016—8:00 p.m.

Howard Performing Arts Center

Piano Sonata in E-flat Major Hob. XVI/52 Joseph Haydn
Allegro moderato (1732-1809)
Adagio
Finale: Presto

Ballade No. 2 in B Minor, S. 171 Franz Liszt
(1811-1886)

Intermission

Humoreske in B-flat Major, Op. 20 Robert Schumann
I. *Einfach* (1810-1856)
Sehr rasch und leicht
Noch rascher
Erstes Tempo - Wie im Anfang
II. *Hastig*
Nach und nach immer lebhafter und starker
Wie vorher
III. *Einfach und zart*
Intermezzo
IV. *Innig*
Schneller
V. *Sehr lebhaft*
Immer lebhafter
VI. *Mit einigem Pomp*
VII. *Zum Beschluss*

Pianist **Chi Yong Yun** has been hailed by audiences and critics alike as an artist of rare poetic insight and pianistic brilliance. Ms. Yun's performances as a soloist, recitalist, and chamber musician has received critical acclaim throughout the United States, Europe and Asia. Born in Seoul, Korea, Ms. Yun moved to the United States at the age of six where she continued her musical studies.

The top prizewinner of numerous international and national competitions, Ms. Yun received her Bachelor and Master of Music degrees, and the prestigious Performer's Diploma on full scholarship from Indiana University Jacobs School of Music as a Thomson Star Fellow. Currently she is pursuing a Doctor of Musical Arts Degree with internationally acclaimed pianist Ian Hobson at University of Illinois Urbana Champaign. Ms. Yun has also studied under the guidance of Karen Shaw, Edmund Battersby, and Menahem Pressler. She has had piano master classes with such artists as Claude Frank, Gyorgy Sebok, Abbey Simon, Alexander Slobodnyak, Andre Watts, Earl Wild, and Krystian Zimerman. Additional studies in voice with Camilla Williams, Alan Bennett, and Cynthia Haymon.

Ms. Yun has performed in international music festivals such as Aspen, Atlantic, Folgarida, International Keyboard Institute and Festival, DPS, Shandele, Prague, and Oregon Music Festival. She has appeared as a soloist with the Indianapolis Symphony Orchestra, Indianapolis Philharmonic, Beaverton, Camerata, and the Folgarida Symphony. As a recitalist and active collaborative musician, she has performed throughout the US, Prague, Italy, Austria, Germany, Hong Kong, Philippines, and South Korea. Ms. Yun is currently the pianist for the American Piano Quintet.

An avid pedagogue, teaching has been an important and substantial part of Ms. Yun's career. She has given master classes throughout the US and worldwide and is currently Assistant Professor of Music and Director of Piano Studies at Andrews University. Prior to Andrews University, she has also held teaching positions at Indiana University, University of Illinois Urbana Champaign, Midwest School of Music, and Illinois Wesleyan University. Ms. Yun serves as a Faculty-Artist at numerous festivals and workshops, and as an adjudicator for piano competitions in the United States.

Notes about the music

Joseph Haydn wrote his last piano sonata, no. 52 in E-flat major, on his second visit to London in 1794. While there, he befriended the pianist Therese Jansen Bartolozzi, considered one of Clementi's best pupils. Sonata no. 52, which is dedicated to her, shows off what must have been her impressive musical skills and the strengths of the innovative Broadwood fortepianos Haydn came to know and use while in England. Cast in three movements, the sonata explores a breathtaking array of keys, colors, and effects. It is generally considered Haydn's finest work for keyboard.

The year before his marriage in 1840, Robert Schumann wrote to his fiancée, Clara Wieck, that he had been writing music with great emotion and abandon. One of the compositions shaped during this productive period was the beginnings of his long and challenging Humoreske. The title, taken from a literature genre of the era, explores not what we today would consider wit and humor, but rather a sense of contrasting and connected moods. It is the first work to ever be given this title, and engendered other humoreskes composed by Dvorak and others.

Written in 1853 while enjoying his post as Kapellmeister Extraordinaire at the court in Weimar (in what is now Germany), and dedicated to the artist Count Karl von Leiningen, Queen Victoria of England's older maternal half-brother, Liszt's Ballade no. 2 is a tour-de-force of musical imagination and technical demands. The ballade genre extends back to the Italian term ballare, "to dance", through the strophic and often sternly morbid and beautiful narrative folksongs of the 15-18th centuries. By Liszt's time, it had also taken on a literary meaning, in such Gothic and Romantic works as Gottfried August Bürger's dark, narrative poem Lenore. There are those who believe Liszt's second Ballade is a tone poem built around the Lenore story, while others have advanced the theory that it is based on the legend of Orpheus and Eurydice. The piece begins with rumblings in the lower register, followed by numerous episodes of varying character. Liszt originally wrote a fortissimo ending, but ultimately rewrote the final bars to have the piece close with a more amorphous, pianissimo mood.